Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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Say Peacefest Sound and Fury

Scotia Censor Is Active Man

The new chairman of the Nova Scotia Board of Censors, S. A. Doane, is the kind of man who is usually popular with film and theatre people, if his background is any indication.

Doane, who succeeded the late C. H. Bennett, is an enthusiastic lover of sports of all kinds and

(Continued on Page 2)

FPCC Buys Up Strand, V'c'r

Full ownership of the Strand Theatre, Vancouver, has been acquired by Famous Players Canadian Corporation, which owned 50 per cent and operated the house. The partner who relinquished his half interest is W. K. Dewees, pioneer British Columbia exhibitor. It will come

(Continued on Page 12)

Briggs Quits PRC

O. Henry Briggs has resigned as president and director of Producers Releasing Corporation. He headed Pathe for several years before joining PRC in 1940.

2nd for 'Oklahoma'

"Oklahoma," Republic's John Wayne action starrer, is in its second week at the Uptown.

Movie House For Brighton, Ont.

Work will start shortly on the Royal Bank Building, Brighton, Ontario, to be converted into a 400-seat motion picture theatre by Kaplan & Sprachman, Toronto theatre architects, for the owner, A. Rappaport of Toronto.

It is estimated that alterations to the building will cost $10,000, which sum does not include the cost of equipment.

IOTA Execs and Old Enemies Stage Toronto Blather Bee

Results of the freelunch-for-all peacefest between the executive of the Independent Theatres Owners Association of Ontario and their guest-enemies, the circuit and exchange chiefs, were nil, so far as one can judge from the grapevintage on the subject. Strictly a man-bites-dog shindig because for the first time in recorded history exhibs picked up the tabs for distribs dining, it is said that the Indies, eight in all, not only treated but, to add insult to financial injury, lost the decision in the verbal give-and-take.

What went on? That isn't

(Continued on Page 2)

S. A. DOANE

Chairman of the Nova Scotia Board of Censors, who succeeded the late C. H. Bennett.

Famous Players Wins Labor Board Appeal

National War Labor Board has allowed the appeal of Famous Players against a British Columbia Regional Board ruling which granted two weeks holidays with pay to movie projectionists. The holiday period was limited to one week.

Censors Meet In Montreal

Censors and theatre inspectors of four provinces, Ontario, Nova Scotia, New Brunswick and Quebec met at the Mount Royal Hotel, Montreal, for two days last week to discuss safety regulations and to reach some sort of uniformity.

Those present were Frank C. Owens, New Brunswick; S. A. Doane, Nova Scotia; E. Beauregard, K.C., Quebec, and O. J. Silverthorne, Ontario.

Censorship problems, separated by individual attitudes in each province, came in for examination.

Priority Fight In M't'l Court

The Kent Theatre, Montreal, was refused an interim injunction by Mr. Justice Pierre Casgrain in the Superior Court by which it sought to prevent the showing of Vitagraph's "Watch on the Rhine" at the Snowden Theatre. The Kent Theatre owners, Jules Laine and Ben

(Continued on Page 2)

Minor Changes in Ontario Rules

A study of the amendments to the Ontario theatre regulations, effective after March 31, agreed on after several meetings of officials from the province, fire marshall and industry men, reveals that there are several minor additions and revisions.

The most important addition

(Continued on Page 12)

Hollywood Feature For Coming V-Loan

The Canadian Motion Picture War Services Committee is already busy laying the groundwork for a great campaign in connection with the next Victory Loan.

Don Henshaw of the National War Finance Committee, after a meeting with the committee in Toronto, is in Hollywood talking things over with John C. Flinn, Hollywood co-ordinator for the War Activities Committee of the Motion Picture Industry.

In a letter to J. J. Fitzgibbons, chairman of the Motion Picture War Services Committee, Henshaw revealed that he had progressed pretty far with the idea of having an all-star film made especially for use during the Canadian drive, the Cavalcade of

(Continued on Page 2)

Repair Alta. Theatre

The outside of the Municipal Theatre, Bow Island, Alberta, is being finished and resealed. The inside was renovated last year.

Servicemen's Passes In Regina, Sask.

Regina Motion Picture Exhibitors Association, representing the city's six theatres, are supplying passes to men returned from overseas who are getting medical services or awaiting discharge.

Look inside for **ESQUIRE'S** *announcement of its Victory Group of 20 outstanding British productions for 1944 from the leading studios. Esquire has a powerful schedule of product for the season. Book now and be sure.*

Film Weekly

Vol. 9, No. 6 Feb. 9, 1944

HYE BOSSIN, Managing Editor

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What Goes On Here?

Since the popularity of horror pictures movie houses have been selling shivers in job lots and boosting their sale by giving the patrons the idea that there are more things in Heaven and earth than were dreamt of in Horatio's philosophy. We have been purely mercenary in our taunting of the haunters, revealing their eerie trickiness and triumphing over it with Hays-approved virtue—every night between seven and eleven.

Now strange things are beginning to happen in movie houses. Can it be that the gods of darkness and their messengers of evil so often exposed by us and so inevitably defeated in the last reel, have resolved to teach us a lesson? Are we about to suffer our own equivalent of the curse of King Tut?

The strange and wicked ways of every kind of son of the Devil and the awful and mystifying things they do to fictional characters on the screen are beginning to happen in true life—and to us. Have the forces of evil answered our scornful laughter by turning the joke on us?

There's sabotage, a very popular activity with screen bad boys. Suddenly the possibility of sabotage in the Film Exchange Building warranted a special investigation.

And here's a trick of a devil's disciple that outdoes screen chicanery. In Detroit a robber held up a theatre manager and shot him fatally. The manager gave a description of the robber that showed him to be a white man. It happened that the police arrested a Chinese named Yuen Woo, on parole from reform prison, for carrying a gun.

Yuen Woo confessed that he had studied theatre makeup. He changed the hereditary conformation of his eyes and altered his complexion and the color of his hair. He even created a fake scar to add to the confusion. Thus disguised, he staged the holdup.

But let's come closer to home. The screen has frequently shown whodunits in which valuable paintings have been cut from their frames. Last week at the Shea's Theatre, Toronto, a thief sliced two oil paintings out of their frames on the second-floor foyer and walked out with them. Here again reality, inspired by some evil god, has substituted for fiction.

What to do about it? Well, a hexed manager might take the eye of a dead bat, soak it in tobacco juice, add some cuttings from his toenails, wrap it in old film, go to the swamp in Holland Landing at midnight and bury it under a dead tree, all the time muttering "Bela Lugosi" as an incantation. Or he might shoot off a ton of firecrackers during the last performance to drive out the evil spirits.

Or he might just go quietly and comfortably mad.

But Seriously—

The horror film not only makes money, it makes trouble. It wasn't so long ago since some Toronto suburban council ruled that children must be barred from them. Such films give most of the non-industry self-appointed guardians of public taste the main reason for their activities. There is a well-believed story among managers right now that certain organizations have spies checking boxoffices to see how many youngsters induce adults other than their parents to buy them admission tickets.

In an article Don Herold once wrote, called "Torture-Pleasure," he said:

"Nature must have placed within each of us a certain definite appetite for the horrible, otherwise there wouldn't be tabloid news-

(Continued on Page 10)

Priority Fight In M't'l Court

(Continued from Page 1)

Garson, contended that they had priority rights for the film in the zone to which they claimed both theatres belonged.

In dismissing the injunction His Lordship declared that when various distribution agencies rent films to theatres they stipulate the priority for each. In the present instance, he said, the Kent Theatre did not prove that it had a priority over the Snowden for "Watch on the Rhine."

Erwin Covall, manager of Vitagraph in Montreal, testified that he had discussed a deal with the Kent for the film but that the contract did not include it because no agreement was reached.

Ed Wells of the Canadian Motion Picture Distributors Association came from Toronto to testify at the two-day hearing. Other exchange chiefs of Montreal testified as to trade practices and the zone arrangement.

The Kent Theatre attorney submitted a photostatic copy of the theatres in the zone, in which the Snowden was included. Evidence was introduced that its inclusion was wrong and that it had not been marked on the original map.

Special Film For Next Loan

(Continued from Page 1)

Hollywood Saluting Canada. It will be made by Warner Brothers and be a fine production.

In a letter to the chairman the Hon. J. L. Ilsley, minister of finance, wrote:

"I would like to take this opportunity of expressing my appreciation for all that the Motion Picture Industry is doing to assist our Victory Loan campaigns. We are very well aware of the impact of a promotion by the Industry upon the public, and we know there is no substitute for an all-out effort by Motion Picture Distributors and Exhibitors."

Eight More Autrys For General Release

Because of the success of the eight Gene Autry re-issues last year, Republic, through Empire-Universal in Canada, is taking eight more boxoffice winners of other years by Gene Autry off the shelf. They will be put into circulation this year.

The best of the accumulation has been selected, none of it being a late release. New paper will be available.

Say Peacefest Sound and Fury

(Continued from Page 1)

really known because the Freedman group, who have always been loud in airing their grievances inside and outside the industry, ain't telling. It seems they require wide circulation for their conceptions of injustice but when the hour of decision approaches they are quiet.

All circuit and exchange chiefs were present to scoff the food and the ideas of the Indies but two. Maybe they will cry out about discrimination for missing the free feed.

The Indies were told (says the grapevine) that they were doing all right and that there wasn't one instance of an exhibitor in trouble who has gone unsuccored. Something was said about a conference group to argue out industry differences but others felt that the small strength of this group of Indies and affiliates, as compared with the Motion Picture Theatres Association of Ontario, which represents over 300 theatres and has 70 Independents in it, wasn't representative.

There was some uncertainty about what the Indies wanted except some conversation, for it was quickly pointed out that the circuits are paying out more for pictures than they are. Maybe the Freedman Indies withheld their best shots, considering that Ottawa granted them a war meeting after they asked for a peace meeting. Caught with their stance down, as it were.

Funniest slant was said to have been the statement that the exhibs didn't want the extra profits for themselves but to build more houses with after the war, thus giving the distribs more outlets—a noble gesture.

But anyway, the refreshments were good and did lead to some definite results in themselves.

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Quantity of two-inch brass hand-rail tubing and fittings.

RIO THEATRE

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THE PICK OF THE PICTURES

Canadian Film Weekly

REVIEWS INFORMATION RATINGS

Vol. 9, No. 6 REVIEWS FROM FILM DAILY, NEW YORK February 9, 1944

Thousands Cheer

with all-star cast

M-G-M 126 Mins.

MUSICAL EXTRAVAGANZA IN TECHNICOLOR WIELDS TREMENDOUS DRAWING POWER; ACES IN EVERY DEPARTMENT.

In "Thousands Cheer" Metro has put together a whale of a musical—one that is certain to roll up tremendous grosses everywhere. The studio has stinted on nothing to guarantee a resounding public reception for the production, a Technicolor treat difficult to duplicate. The film has everything in its favor. It is a brilliant stroke of showmanship offering something for every taste. The jive bugs and the more conservative alike will find in its harmonies cause for rejoicing. The entertainment, prodigal in quality and quantity, covers a wide range in its material and is dished out at a swift pace throughout.

Metro has mustered its finest talent for the musical extravaganza, which is a happy mixture of comedy, music and romance. It includes some of the biggest star names in the industry—any one of a number of which would be sufficient to draw a crowd. Most of the star talent is paraded in a show staged at an army camp as the climax of the film. This portion of the film is enriched by the presence of Mickey Rooney, Judy Garland, Red Skelton, Eleanor Powell, Ann Sothern, Virginia O'Brien, Frank Morgan, Lena Horne, Marsha Hunt, not to say the Kay Kyser, Bob Crosby and Benny Carter bands. An added treat is Jose Iturbi, who makes his initial appearance in a film in "Thousands Cheer."

The burden of the story is carried by Gene Kelly and Kathryn Grayson. The yarn is the one about the colonel's daughter and the private.

The production numbers are spectacular and the art work outstanding, especially the set decorations, which are lavish, rich and in superb taste.

CAST: Mickey Rooney, Judy Garland, Red Skelton, Eleanor Powell, Ann Sothern, Lucille Ball, Virginia O'Brien, Frank Morgan, Kathryn Grayson, Gene Kelly, Mary Astor, John Boles, Ben Blue, Lena Horne, Marsha Hunt, Marilyn Maxwell, Donna Reid, Margaret O'Brien, June Allyson, Gloria DeHaven, John Conte, Sara Haden, Frances Rafferty, Mary Elliot, Frank Jenks, Frank Sully, Dick Simmons, Ben Lessy, Jose Iturbi, Don Loper and Maxine Barrat, Kay Kyser and orchestra, Bob Crosby and orchestra, Benny Carter and orchestra.

DIRECTION, Fine. PHOTOGRAPHY, Aces.

Ali Baba

with Maria Montez, Jon Hall

Universal 87 Mins.

TECHNICOLOR TREATMENT OF FAMOUS "ARABIAN NIGHTS" TALE IS SMASH ENTERTAINMENT FOR YOUNGSTERS.

By picking the famous tale of "Ali Baba and the Forty Thieves" for this latest venture into the realm of the imagination, Universal has presented exhibitors with entertainment that cannot miss. Remember the Walter Wanger production for Universal, "Arabian Nights"? Well, here is an offering that matches that in every respect. Where the Wanger film went over, the one under consideration should do equally well.

Given sweeping treatment in opulent Technicolor, the production captures the senses and holds the attention fixed throughout its footage. The Ali Baba tale could not have been given a more vivid or more colorful production. Here indeed is a feast for the young and the romantic. Although youth is best served by the production, there is no reason whatever why adults should not derive a thrill from this excursion into the world of make-believe. The sets are so lavish and eye-filling, the action so exciting and the use of color so masterful that no one could remain indifferent to the lure of the picture.

The story revolves about the efforts of Ali Baba (Jon Hall) and his band of thieves to drive the Mongol conquerors out of Bagdad. Ali is the son of the Caliph of Bagdad (Moroni Olsen), who was betrayed by Prince Cassim (Frank Puglia) for selfish gain. When his father was killed Ali escaped and found refuge with the thieves. Grown into manhood, Ali vows vengeance against Hulagu Khan, the Mongol tyrant (Kurt Katch) and Prince Cassim.

The romance involves Ali and the daughter of his father's betrayer (Maria Montez). Hall and Miss Montez, who pledge each other's love in childhood, are separated when the Caliph is killed, and do not meet again until the girl is on the verge of being married to the Khan against her will.

Produced by Paul Malvern without stint, the film received good direction from Arthur Lubin.

CAST: Maria Montez, Yvette Duguay, John Hall, Scotty Beckett, Turnhan Bey, Kurt Katch, Andy Devine, Frank Puglia, Moroni Olsen, Fortunio Bonanova, Harry Cording, Ramsay Ames, Noel Cravet, Belle Mitchell, Crispin Martin.

DIRECTION, Good. PHOTOGRAPHY, Swell.

Tarzan's Desert Mystery

with Johnny Weissmuller, Nancy Kelly

RKO 70 Mins.

LATEST TARZAN FILM SHOULD PROVE A POWERFUL ATTRACTION WITH KIDS; ACTION NEVER SUBSIDES.

The latest Tarzan adventure film is strictly kid stuff. The picture is one long string of events designed to stir up the youngsters no end. Things happen so fast and furiously that Tarzan scarcely is given time to draw a deep breath as he applies his strength and primitive cunning to upsetting the plans of a Nazi agent to cause trouble between two important desert tribes.

The story, which makes no attempt at restraint, opens with Tarzan receiving from London a message from his Jane to obtain a fever-curing herb that grows in the jungle. It is while he and Boy are on this mission that Tarzan runs into the Nazi agent and his stooges. On his journey he meets an American chorus girl who is carrying from the sheik of one tribe to that of the other a message warning of the Nazi plot. Tarzan, helped by the chimp Cheta and Boy is kept pretty busy preventing the message from falling into the hands of the enemy. His supreme good deed is saving the girl from being hanged for the slaying of the son of one of the sheiks by the villains. The elimination of the Nazi agent is accomplished graphically. It makes a finale that will bring plenty of screams from the kids.

The film, produced by Sol Lesser, has been given headlong direction by William Thiele. Edward T. Lowe concocted the screenplay from a yarn by Carroll Young.

Johnny Weissmuller plays Tarzan in his usual stolid manner. Nancy Kelly enacts the chorus girl adequately. Johnny Sheffield has lost none of his appeal as Boy. In Otto Kruger the role of the Nazi agent is in good hands. Joseph Sawyer, Lloyd Corrigan, Robert Lowery are others who merit a good word. Cheta, the chimp, steals the show everytime she is around.

CAST: Johnny Weissmuller, Nancy Kelly, Johnny Sheffield, Otto Kruger, Joseph Sawyer, Lloyd Corrigan, Robert Lowery, Frank Puglia, Phil van Zandt.

CREDITS: Producer, Sol Lesser; Associate Producer, Kurt Neumann; Director, William Thiele; Screenplay, Edward T. Lowe; Story by Carroll Young; Based on characters created by Edgar Rice Burroughs; Cameramen, Harry Wild, Russ Harlan.

DIRECTION, All Right. PHOTOGRAPHY, Good.

The Woman of the Town

with Claire Trevor, Albert Dekker

UA 90 Mins.

HARRY SHERMAN'S LATEST PRODUCTION AN AMBITIOUS ONE; HAS PLENTY OF STUFF FOR BOX-OFFICE RATING.

"The Woman of the Town" is one of Harry Sherman's more ambitious productions. Although the film comes within the western classification, it departs sufficiently from the format of pictures of the horse-opera school to merit the interest of general audiences as well as western fans. Details have received more attention than is customary in a Sherman film. One noticeable effect of this is greater dramatic force and characters that have more of the breath of life than one finds in the ordinary western.

A meaty and human story has been concocted for "The Woman of the Town." Albert Dekker comes to Dodge City to go into newspaper work. His ambition is sidetracked when he is drafted for marshal on the strength of his showing against a gang of toughs. His main headache as marshal is a wild Texan who descends upon the town with his boys and defies the attempts of the marshal to establish law and order. Both the villain and the hero fall in love with the star entertainer in the town's saloon who is looked at askance by the intolerant element. His interest in the girl acts as a sedative on the villain. The shooting starts again when the villain attempts to take the girl away. Tragedy strikes when the villain kills the girl, mistaking her for one of his enemies. The remaining footage shows how the hero tracks down the villain. The story gives much time to the marshal's effort to get the women of the town to change their opinion of our heroine.

Working from a yarn by Norman Houston, Aeneas MacKenzie has packed worlds of excitement into his screenplay, which was directed by George Archainbaud expertly.

Cast: Claude Trevor, Albert Dekker, Barry Sullivan, Henry Hull, Marion Martin, Porter Hall, Percy Kilbride, Beryl Wallace, Arthur Hohl, Clem Bevans, Teddi Sherman, George Cleveland, Russell Hicks, Herbert Rawlinson, Marlene Mains, Dorothy Grainger, Dewey Robinson, Wade Crosby, Hal Taliaferro, Glenn Strange, Charley Foy, Claire Whitney, Russell Simpson, Eula Guy, Frances Morris.

DIRECTION, Okay. PHOTOGRAPHY, Good.

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THE BELLS GO DOWN
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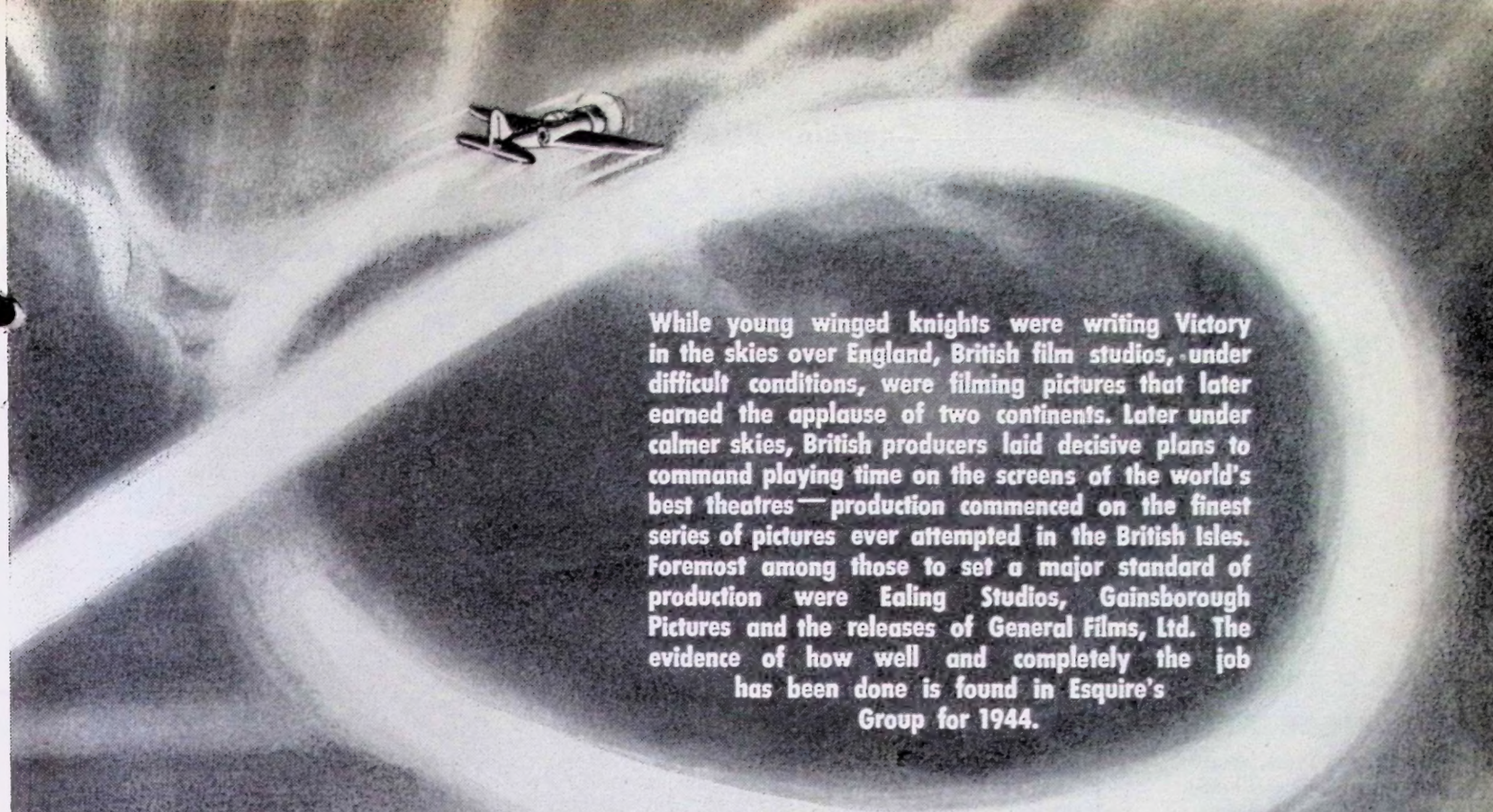

While young winged knights were writing Victory in the skies over England, British film studios, under difficult conditions, were filming pictures that later earned the applause of two continents. Later under calmer skies, British producers laid decisive plans to command playing time on the screens of the world's best theatres — production commenced on the finest series of pictures ever attempted in the British Isles. Foremost among those to set a major standard of production were Ealing Studios, Gainsborough Pictures and the releases of General Films, Ltd. The evidence of how well and completely the job has been done is found in Esquire's Group for 1944.

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Social Notes

The Eleven o'Clock Dundas Square Snooker and Boston Cream Cake Club has welcomed to its nightly jousts an assertive individual name Syd B. Taube. The word "welcome" is used here in formal fashion only. Somewhere grandpa with the big ears heard vague rumors about a gathering of the boys, siren words guaranteed to separate him from home and hearth immediately, and tracked us down. Sydney entered our activities with the wile and guile of Disney's wolf, innocently introducing himself as a novice to the game. He was no sooner admitted than he began to give evidence of a misspent youth, popping cheroots out of the chops of Tom Daley, Abe Polakoff and yours truly by popping balls into pockets with half a look.

Brother Abe Polakoff, self-effacing about his ability as a knight of the green table, was awed by the big-city style of Brother Taube, who had become his partner. But in the end modesty was triumphant. Though the team of Daley and Bossin took a licking from them in the first game, it was Abe who sank the six and seven—and us.

By dint of unethical conduct—hooks—D & B managed to defeat the sure Sydney, our joy being tempered by the fact that a nice fellow like Abe had to share the defeat of his partner.

This is written to prove (a) that there is still some justice in the world, (b) that you are welcome to join us at Karry's and (c) not to be taken in by Taube's deliberate underselling.

Refreshments Were Served

Afterwards the club moved to the Harmony Grill, where all uncommon film men eat, for refreshments.

Sundry shmoosing was indulged in, most of it dealing with vandalism in theatres. This led to Tom Daley telling us about the house cat at the Tivoli during his reign there as manager. The cat, named Theda Bara, had poor morals. She turned one of the boxes into a nursery. But maybe she thought her kids would like the latest picture.

Theda was happy in the service until sound came in. On the silent screen the sight of dogs never bothered her. But with sound a round of barks sent her tearing for the screen. It changed the course of her life. She was exiled from her beloved theatre and perhaps she still dreams of the good old days when she shared a roof with the stars.

The story then came up about the Casino Burlesque cat, who used to stroll onstage at will and steal the laughter from the comedians. But "Red" Marshall outsmarted her and won back the giggles.

"Scram, pussy," he said. "This is a monologue, not a catalogue!"

WHAT GOES ON HERE?

(Continued from page 2)

papers, and there wouldn't be such crowds around sick horses, and there wouldn't be so many terror movies.

"I can't quite figure why we should pay real money at a box-office to have somebody scare us half out of our skins and wits or to put us on the verge of a nervous breakdown. Goodness sakes alive, I don't have to hire anybody to drag me to the verge of a nervous breakdown; I live there; but I suppose some people live miles back from one all the time and have an actual hunger for the jitters."

And what quirk of our national character is it which causes people to avoid seeing poorer types of war movies which are nevertheless truer in their presentation of the kind of terror that rules so much of the world, yet flock to cheap and unrealistic horror films?

We'll have to leave that to the sociologists. But the movie makers need not abuse themselves as being panderers to the seekers of cheap thrills. Literature, radio, journalism and cartoons all play the same field. And almost everyone seems to think it is perfectly all right.

As Don Herold pointed out, there is a public demand for them. And the public, which owns our country and exercises its right of free expression, must be served.

Scotia Censor Is Active Man

(Continued from Page 1)

is himself an ardent curler. He is on the executive of the Mayflower Curling Club and is chairman of the Curling Committee.

The new chairman has an auspicious military record. At the outbreak of World War I he held the rank of sergeant in the 1st Regiment (C.G.A.) Militia Unit and was called into active service on August 7, 1914. He was later transferred to the Canadian Army Service Corps under Lieut.-Col. E. C. Dean.

In 1916 he was commissioned and appointed assistant to the Chief Canadian Embarkation Officer, Lieut.-Col. H. St. George Lindsay. He was promoted in 1917 to the rank of captain in charge at Halifax of the Clearing Service Command. He was discharged on March 31, 1919, and was placed on the reserve of officers.

Born in Halifax in 1883, Doane started his business life with the shipping interests, having served with A. G. Jones & Co. as manager and travelling passenger and freight agent. He returned to this firm after his discharge from the army and remained with it until his appointment to the Board of Censors, on November 30, 1943.

In November, 1943, he was appointed Commissioner of Schools in Halifax, a position he still holds.

Vancouver Man Is Made AAA Director

J. Howard Booth, well known Vancouver theatre man, has been appointed a director of the American Automobile Association, according to a letter he has received from national headquarters in Washington, D.C.

Booth, who is prominent in the Odeon Theatre chain in Vancouver, has long been associated with the Vancouver Automobile Club and with the Vancouver Rotary Club.

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Republic's 'In Old Oklahoma' Spectacular Outdoor Drama

REPUBLIC has a punch-packed romantic drama in "In Old Oklahoma." With John Wayne and Martha Scott to draw them in, the film is drawing holdover business.

The film was done on a sweeping scale and is rough and rowdy all the way. Few if any of the time-tested box office tricks have been left out. There are music and girls too.

The background is an oil rush.

"In Old Oklahoma" is cast excellently, with Albert Dekker, George "Gabby" Hayes, Marjorie Rambeau, Sydney Blackmer and others keeping things rolling.

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MONOGRAM PICTURES

Toronto, Montreal, St. John, Winnipeg, Calgary, Vancouver.

Rank's USA Outlet To Be Universal

Universal may distribute in the United States those films marked for that market by J. Arthur Rank, leading English film figure. Barrington C. Gain, representing Rank, and Dr. Alexander Galperson of Two Cities Film Co., a Rank unit, held conferences with American officials with American distribution in mind. Universal's top executives, headed by President Nate Blumberg, were present.

No announcement of any decision has been made yet. Five American companies have been bidding for the distribution of 15 British films, some budgeted at $1,600,000, such as "Henry V," made by Two Cities, which turned out "In Which We Serve." Because Rank owns 25 per cent of Universal and handles its product in Britain, it is thought that the company will be favored on this side.

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Manager Promoted

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Minor Changes in Ontario Rules

(Continued from Page 1)

to the regulations, a requirement that film exchanges in the future must be not more than two storeys in height, has been in practice by the exchanges for a long time. Four branch offices have been built in various parts of the country during the past 18 months and all have anticipated the regulations.

Such two-storey branches must be situated at least 50 feet from the wall of any building occupied as a school, theatre, church, hospital or other places of public assembly. They must not be occupied as a private dwelling, multiple dwelling or hotel.

Screening rooms, it is stated, must have a capacity for not more than 35 persons.

All films in vaults must be in containers and nothing but film or film cement must be stored in them.

Junk film must be stored in closed containers having a capacity of not more than 200 pounds each. Films in such containers must be moved into vaults overnight to an amount not exceeding 500 pounds.

Theatre and film exchange inspection authority has been extended to fire marshals, deputy fire marshals, district deputy fire marshals, inspectors and assistants to the fire marshal.

Ask That Kids See 'Lassie'

A letter in the Montreal Star shows how many people feel about the outmoded law in Quebec which stops children from seeing movies even when accompanied by adults.

Here is the letter:

"Sir,—As the mother of growing children, I find it hard to explain to them the justice of our Quebec laws, in prohibiting such films as 'Lassie Come Home'. The children are at a loss to understand why, because of a tragedy which happened so long ago that it is now history, they are refused admission to modern fireproof movie houses, when accompanied by adults.

"Consequently, children are crowded into halls, basements of churches, socials, etc., for special showings of films, and these places are considered safe for fire escape purposes, something which I fail to understand.

"At a time when children hear so much of the horrors of war, would it not be expedient to show them films depicting the bravery of our soldiers and sailors, such as 'In Which We Serve', etc? Naturally not all films are suitable for children, but, on the other hand, there is no reason for them to be deprived of supervised films.

"Tighten fire regulations, but do not deprive children of pleasure because of what happened years ago, in a building which probably should have been condemned anyhow. Let us hope that something will be done immediately.—F.S.L."

FPCC Buys Up Strand, V'c'r

(Continued from Page 1)

under the supervision of L. J. Bearg, FPCC chief in that area.

Ownership is now vested in Strand Theatre Company (1944) Ltd., incorporated under the Companies Act on January 3, 1944, as a subsidiary of Famous Players.

Third theatre in Vancouver, in capacity, the Strand was built in November, 1919, at a cost of $300,000, as the Allen Theatre and member of the Allen trans-Canada chain. Following several reorganizations, it was acquired by Dewees, who later sold a half interest to Famous Players.

The theatre, for several years, featured the Fanchon-Marco shows here, and has presented some of the best-known concert and opera stars on the continent.

Vancouver's largest house, the 2871-seat Orpheum, is operated by Famous Players, which administers 14 houses in Vancouver. Odeon Theatres controls 15 theatres in Vancouver but their 12,660 total of seats is outnumbered by FPCC's 13,873.

Dewees is interested in several situations with FPCC.

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Nolan explained that he had asked for a standing room permit and was under the impression that this had been granted.

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Ginger Rogers

as America's *"Chin-Up Girl"* in
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Story and Screenplay by Dalton Trumbo

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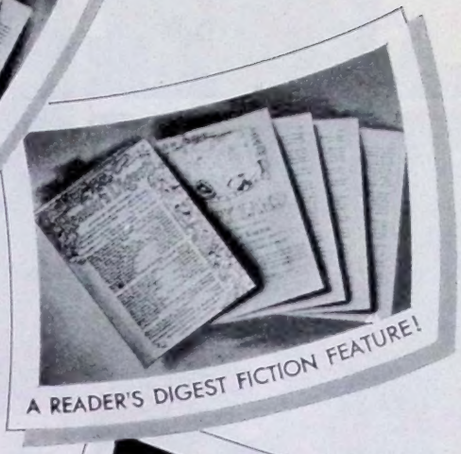
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